



Dr̥ṣṭi



Volume 53 • Issue 4 • July - August 2024



Inside: Featured Article: Lisbon Travelogue | Dr̥ṣṭi Exclusive: Fungi and fungus

YPS WORKSHOP

ENIGMATIC SMOKE

Smoke Photography Workshop



Sat, 21st
Sep 2024



15 MEMBERS

TO REGISTER, VISIT: YPSBENGALURU.COM



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Mentor

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Photography Exhibition

19 and 20 October 2024
11:00 am to 06:00 pm IST

Award Ceremony

20 October 2024
11:00 am onwards



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Dr̥ṣṭi (दृष्टि) in Sanskrit language means vision. The vision in the mind of a photographer, aligned in a creative manner with what one sees around, produces an artistic image. This resonates with the spirit of YPS, which strives to promote the photographic art.

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Busy morning © Anitha Mysore MPSA, EFIAP/p, ARPS, GPUCL-4, EFIP/g, c***MoL

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Front cover: Gajanana © M S Kakade

Rear cover: Traditional Balinese © Yogesh Mokashi

Happy Ganesha Chaturthi

Dear YPS Family,

I hope this message finds everyone well and in great spirits. I hope all of you spent quality time with your families amidst the busy work schedules and also captured some great images during the festivities of Muharram, Naga Panchami, Independence Day, Raksha Bandhan and Krishna Janmashtami. The last two months were full of activities and interaction amongst our members with the key event being, 'FRAMES 2024 - Square It Up,' a members' exhibition celebrating World Photography Day.

We had two Open House programs at the YPS Hall during the last two months and the participation has been moderate or less than moderate. These are the programs that all the members need to make best use of to enhance their photography skills, share knowledge and learn from each other. Request all members to make it a point not to miss the Open House programs.

Glamour Thru My Lens was a unique presentation on fashion photography by Mr Sathya Vagale which had good participation and also led to an exclusive workshop being organized for the portrait enthusiasts at YPS.

Adobe Lightroom workshop mentored by Mr Ashok Kandimalla which had the curriculum split over one week starting from Jul 27 to Aug 4, 2024, had an extraordinary reception with many participants asking for an extended and advanced workshop on the same.

The excitement of members had no limits during the Frames exhibition as a part of the World Photography Day which also marked the first to have an exclusive Canvas Print exhibition of 94 members. The purpose of such Member Exhibitions is to encourage the art of photography and help members exhibit their works, be it someone who has just taken the first step or a person well-versed and is an expert in the field. We should remember that 'today's amateur is tomorrow's expert!' There was also a surprise element for all the members with an additional tabletop frame being done with their submission. It was a full house with members on the waitlist to have their pictures exhibited.

'Pole to Pole', a unique presentation by Dr Ajit Huilgol enthralled the audience at Chitrakala Parishath, during the exhibition. It gave a virtual experience of visiting the North and South Poles. Rare pictures of the fauna were presented during the session.

Food Fotografi contest was arranged during the exhibition which was free for participation by anyone who visited the exhibition. Prizes could be won every 2 hours. It was a highly engaging event, conceptualized by Koushik and Prema Kakade from the Executive Committee. Thanks to their efforts, it was a grand success. I would fail in my responsibility if I didn't thank Mr Chetan Mane for his creative brain and the extraordinary work done on the creatives for the exhibition.

As we are getting close to the end of submissions for the YPS International Salon, I wish all our members a big success. Do participate in large numbers and make it a big one.

We look forward to the active involvement of all our members in upcoming YPS events.

Bye for now... until the next publication.



Manju Vikas Sastry V AFIP, ESFIP
President, Youth Photographic Society. Editor, Dr̥ṣṭi

YPS PHOTOGRAPHY WORKSHOP

FASHION PHOTOGRAPHY

JAYANAGAR

15TH SEPT. 2024

10 MEMBERS

9:30 AM - 5:30 PM

Mentor
MR. SATHYA VAGALE
FASHION PHOTOGRAPHER

[svagale](#)

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Sathyanarayana C R



Think of salons and the name of one of our senior members which pops up in mind is that of Sathyanarayana C R, popularly known as Sathya. The synonym of Salon is Sathya!

Born in 1956 he graduated with B.COM., LLB. but chose the sari business as his profession. Being fond of sports he was a Table Tennis player representing Bangalore University for 5 years from 1972 to 1978. He also represented Karnataka twice at the National level.

He started his journey in photography in 1992 and his first attempt at photography was a disaster as he exposed the film roll to light and lost all the pictures. Sathya being an optimist and 'patience personified' says "Mistakes are the first steps of Success". He learnt from his mistake and in a span of 32 years, has garnered over 30,000 Acceptances and won more than 4,000 awards in national and international salons from over 70



Cheetah Chase © Sathyanarayana C R, EFIAP/s, HON.FIP, HON.MFIP(Nature), ARPS

countries! This figure, I am sure, is not updatedhere's why: Vikas, Madhu and I visited him a few months back as I was very inquisitive to see what was being said about his collection of awards. Lo and behold, nothing I had heard came close to what I saw! He led us up a short flight of stairs to what was once a large drawing/family room. The room looked like a godown with wooden chests and piles and piles of unopened packages and scores of huge cardboard cartons, all containing awards he had received from salons. A number of his photographs lined the walls and on the third wall, from end to end hung 2 rows of medals. The chests were especially made to store medals. There were 2 other rooms full of his medals and certificates carefully stored on shelves and in drawers.

Phew! I wondered how it was humanly possible to have achieved this feat. Hats off to his passion for photography and salon participation! Some of the distinctions he has earned are; EFIAP/s, ARPS, FICS, HON.FICS, HON.FPSG, HON.APAS,

HON.PESGSPC, C.MOL, A.CPE, HON.FIP, HON.MFIP(Nature), HON.FAPU.

He loves pictorial and wildlife photography. He was influenced by Mr Rajgopal's style of pictorial photography and considers him as his mentor. He always quotes what Mr Rajgopal used to say "Look for proper light, search for the subject, picture will be yours".

He says "A photograph is not a piece of paper that reflects a moment. It is a form of art that transforms an ordinary moment into an extraordinary one. Photography to me is an effort to freeze an incredible moment that I see with my naked eyes. Nature's play of light stuns us with some picturesque moments that you want to enjoy forever.

Going with the Chinese proverb 'A picture is worth a thousand words' I use my photographs as a means of communication. The language of Photography can depict a gamut of human emotions: the pains, struggles, joys and beauty.

I not only freeze my vision but also my emotion in my pictures. Every time I go through my pictures I feel the same joy and excitement that I experienced while capturing it. Photography helps me to share my joy and happiness with the rest of the world."

Sathya was a member of the Indian team in the FIAP NATURE BIENNAIS WORLD CUP for the years 2001, 2003, 2008, 2012, 2016 and 2018, which won many awards for India. He was one of the key persons in organising the FIAP NATURE BIENNIAL WORLD CUP in Bangalore, in the years 2010 and 2014.



Sathya with his medals displayed and stored in cartons



African Elephant Sparring 2 © Sathyanarayana C R, EFIAP/s, HON.FIP, HON.MFIP(Nature), ARPS



The Flock Returns © Sathyanarayana C R, EFIAP/s, HON.FIP, HON.MFIP(Nature), ARPS

He was ranked the 3rd Top Exhibitor for 2018 and 2nd in 2019 in the Nature Division of 'WHO IS WHO' of Photographic Society Of America (PSA).

He held a 'One Man Show' of his pictures numbering 180 in the prestigious gallery, the Karnataka Chitrakala Parishath in the year 2008. His works have been published in many magazines and he has also printed a coffee table book of his pictures which he proudly carries with him to show at

photo gatherings. As a member of ROTARY club, Bangalore Orchards, he has given slideshows of his works and raises funds for charity by the sale of his pictures.

He has travelled to many wildlife sanctuaries in India and around the world. Photography has taken him to Kenya, Tanzania, Zimbabwe, Botswana, Zambia, Sri Lanka, Pakistan, Singapore, Malaysia, Ecuador, Costa Rica, Alaska, USA, Canada, China and many countries in Europe.

He has been a Working Committee Member of the Federation Of Indian Photography (FIP) for the years 2013-2014, 2019-2020 and currently holds the post of Vice President from the year 2020.



Prema Kakade ESFIP, EFIAP, EFIP, GPA, PESGSPC, cMoL, E.CPE Secretary, Youth Photographic Society. Member, Dr̥ṣṭi Editorial Team

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Lisbon Travelogue

Lisbon, Portugal's hilly, coastal capital city, is a realm of nostalgic charm interwoven with contemporary culture. It usually comes to my attention whenever I see pics of its famous Yellow Tram. Finally, I had the chance to visit it for a weekend and found that the city has a great mix of grand medieval structures, lively streets, and sunny days. Apart from the squares, even the sidewalks have a beautiful mosaic of small black and white stones (called "calçada portuguesa"), adding to the city's unique charm. A street photographer might end up spending weeks here. Over a weekend, I visited most of the popular sites, some even twice in different lighting conditions.

The Lure of Lisbon.

Lisbon is a city where the old-world marries the new so gracefully that visitors are entranced by its harmonious contradictions. From the haunting melody of Fado that reverberates through the Alfama district to the historic Tower of Belem guarding the Tagus River, Lisbon is a city of stories, flavors, and stunning vistas.

It's a city that predates other European capitals by centuries, with origins that are a mosaic of Phoenician, Moorish, and Roman influence. The city flourished in the 15th and 16th centuries when explorers set sail to discover new worlds. This Age of Discovery turned Lisbon into a bustling hub of commerce and trade. The city's specialty lies in its historical districts such as Baixa, Chiado, and



People enjoying the sunset hues from Castelo de Sao Jorge © Vijayaraghavan Narayanan

Bairro Alto, its iconic yellow trams, and its role as a custodian of the melancholic Fado music - all of which are integral to Lisbon's unique ambiance.

Lisbon Through the Lens

An important part of any photo tour is to make a checklist of the places to visit and more importantly, at what times to visit. I usually use Location scout website to get inspiration and location for my photos. Lisbon is a city where every corner promises a photo opportunity. The viewpoints, or 'miradouros,' offer sweeping views of the cityscape, while the labyrinthine streets provide a more intimate encounter with Lisbon's character. The city's unique light, a product of the Tagus River and the

Atlantic Ocean, bathes its landscapes in an ethereal glow, creating perfect natural lighting conditions. I had already planned that Day 1 evening will be a cruise on the Tagus river and Day 2 evening sunset watch will be from São Jorge Castle.

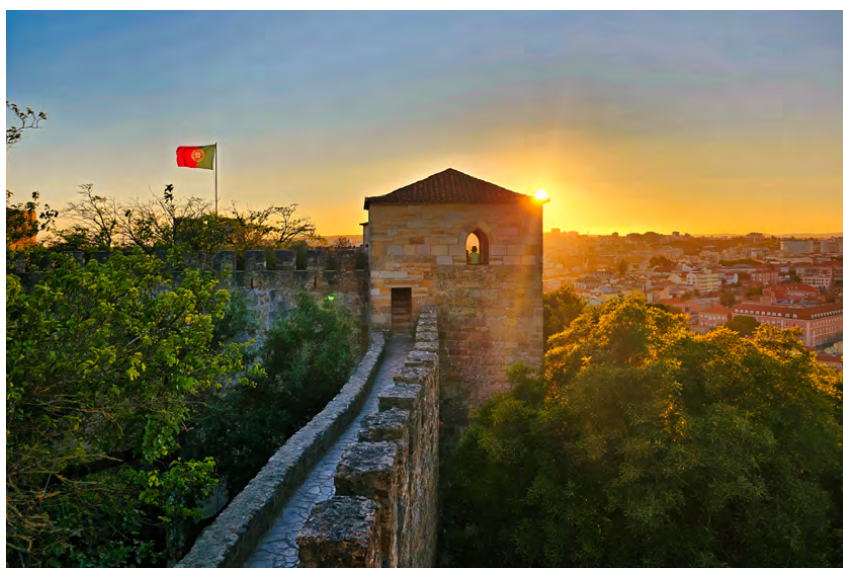
This trip was entirely shot using my smartphone - Samsung Galaxy S23U and post-processed in Luminar Neo software.

I usually keep the following 10 guidelines in mind during each photo tour -

1. Architecture & Exterior: Shoot the obvious iconic stuff and then go beyond
2. Golden & Blue hours: Sit back and watch Nature work its magic!
3. View from the top: Climb the stairs. It is totally worth it!
4. Locals & Rituals: Capture the traditional
5. Signposts & Quirky stuff: Capture the unplanned as you wander
6. Color or lack of! : Absorb the colorful vibrancy of a place or even the lack of it
7. Transport: Travel back in time or fast forward to the future
8. Food: Eat local like a local
9. In flight: Experience nature's play @ 36000 feet
10. Slow down: Remember to slow down!

Castelo de Sao Jorge

The first stop on my photo tour was the majestic Castelo de São Jorge (San Jorge's castle). This castle, perched majestically



Sunset view from Castelo de Sao Jorge © Vijayaraghavan Narayanan

atop a hill, offered panoramic views of the city below, with its vibrant rooftops and the shimmering Tagus River stretching into the distance. Ascending the hill to the castle was a journey unto itself, with each step revealing a new angle of the cityscape. The castle's stone walls, weathered by time, offer a glimpse into Lisbon's past, while its vantage point provides a bird's eye view of the city's present. The castle is home to many peacocks.

Baixa district

The bustling Baixa district, with its grid-like streets and neoclassical buildings, was my next destination. This district offered some interesting places like the famous Santa Justa lift, Rossio Square and Praça do Comércio. Having arrived from the heights of San Jorge's castle, I decided to skip going up the Santa Justa lift. This elegant Neo-Gothic iron tower was designed by a student of Gustave Eiffel.

Next up was Rossio Square, also called King Pedro IV Square. This area's wave-patterned cobblestones are pretty captivating, giving a 3D perspective. In fact, throughout the city, one gets to enjoy the sight of beautiful cobbled streets. Many of the cobbles are in interesting shapes and patterns. The square is a hive of activity, with locals and tourists alike enjoying the vibrant atmosphere.

The Praça do Comércio (Commercial Square) is a staple of Lisbon's historic center. Before the advent of air travel, this grand square served as the city's main port, where visitors disembarked from



Alfama district and the yellow tram © Vijayaraghavan Narayanan

their sea voyages. Dominating the square is the majestic Arco da Rua Augusta, flanked by elegant yellow buildings. The stunning riverside promenade offers picturesque views of the Tagus River. The road leading to Arco da Rua Augusta is a bustling place with street performers and great food. This road connects to Rossio Square at the other end.

Alfama district

Alfama is Lisbon's oldest and most charming neighborhood. Its narrow streets are filled with the vibrant colors of the traditional tiled facades, hanging laundry swaying in the breeze, and old-fashioned trams gliding through the neighborhood. Getting lost in the maze of narrow streets, staircases, and passages is a rite of passage for any visitor to Alfama.

"Miradouro" is a Portuguese word that translates to "viewpoint". Miradouros are usually located at the highest points of the city and have areas for people to sit and rest. The Miradouro de Santa Luzia is another of Lisbon's picturesque viewpoints. Adorned with vibrant bougainvillea, the viewpoint offers stunning vistas of Lisbon's orange rooftops, the winding streets of Alfama, and the distant São Jorge Castle. Lisbon's beauty is amplified by the warm sunlight, creating picture-perfect moments.

Lisbon is the place to know about Azulejos or tiles as we call them. With a background that goes back to the Moorish presence in the city, the intricate and often colorful patterns of tiles are a visual identity mark of Portugal. From vibrant patterns to historical images, one may even see them covering entire building facades. The azulejos are not just decorative elements; they serve as a visual record of the city's history, with different eras and styles reflected in the designs.

At many places in Alfama, elderly women stand outside their little shops with shots of the Portuguese liquor Ginjinha for 1 euro. The sour cherry liqueur is delicious, only made better by it being served in a chocolate shot glass! It is something that is uniquely Lisbon.

The Cathedral Se, built in 1147, has withstood the test of time and survived the devastating earthquake in 1755. It is the main cathedral of Lisbon and is usually a spot to photograph trams against its backdrop.



Tram 28 as it passes through Alfama © Vijayaraghavan Narayanan

Bairro Alto district

This district is supposed to be one of the most liveliest parts of Lisbon. Carmo Convent is a hauntingly beautiful Gothic church built in the 14th century. The 1755 earthquake caused serious damage and almost destroyed the church. It was then decided to leave the look of this roofless chapel as it is. It is a pretty impressive ruin.

The vibrant Rua Nova do Carvalho (Pink street), is a unique and lively street that was painted pink as part of a revitalization project, and it has since become a hotspot for nightlife, featuring bars, clubs, and restaurants.

Lisbon is known for its historic funiculars, which are cable-operated trams that transport people up and down the city's steep hills. The Elevador de Bica is an iconic one and easily one of the greatest attractions. One tram is left clean with its vintage charm while the other one is covered with graffiti. Sometimes, a shot that doesn't seem visually difficult, may take a lot of time. The one I took of the Vintage funicular took a long time as the funiculars run in

intervals of 20 mins and I had to find the right spot and timing where I could get half of the funicular in light and the other half in shadow.

Belem district

The area around Belém became an important harbor for sailors departing from and arriving in Lisbon during the Age of Exploration, an era when Portugal dominated the seas. One of the key attractions is the Torre de Belém (Belem Tower) - a fortress built centuries ago to



Sunset cruise on the Tagus river overlooking the 25th of April Bridge
© Vijayaraghavan Narayanan

guard the entrance to Lisbon's harbor. Located not far from Torre de Belém is the Monument to the Discoveries, or Padrão dos Descobrimentos, as it is known in Portuguese. This is the place where a tribute is paid to the noble, brave and adventurous sailors and explorers who hailed from Portugal. They are remembered through this monument for their contributions in unearthing new lands and cultures.

No visit to Lisbon would be complete without indulging in the famous Pasteis de Belém. This historic bakery has been serving these warm, flaky custard tarts using a secret recipe that dates back to 1837. Sprinkled with cinnamon and powdered sugar, its taste reminded me of the French dessert - 'mille feuille', but warmer. Warm and inviting, it's no wonder why a pilgrimage to this restaurant is high on the list for many tourists!

Tram 28

The iconic Tram 28 is more than just a mode of public transportation - it's a mobile heritage site, a rolling window into the city's past, and a quintessential Lisbon experience that every visitor should embark on. Tracing a nostalgic route across some of the city's most historic neighborhoods, from the hills of Graça to the narrow streets of Alfama, and from the lively quarter of Baixa to the charming area of Estrela, the Tram 28 offers an authentic journey through the heart of Lisbon's rich history and culture. Riding the tram is a timeless journey that encapsulates the essence of Lisbon, making it a must-do in the city's itinerary.

Chasing sunset views

Day 1 concluded with a relaxed sunset cruise on the Tagus River. It was one of the highlights of the trip and a must-do in Lisbon. It was a small group tour on a vintage boat. The light was beautiful as we sailed along the serene waters, admiring Lisbon's landmarks bathed in the warm golden light. From the iconic Belem Tower to the 25th of April Bridge, the city's skyline takes on a magical glow. The 'Cristo Rei Statue' is also visible easily though it is located on the other side of the river. This statue was inspired by the Christ the Redeemer statue in Rio de Janeiro and was built in the 1950s.

The last stop of my trip was also the same place as the first - Castelo de São Jorge. The castle offered a splendid setting to witness a spectacular sunset. From the castle's ramparts, one can admire the



Morning view from Castelo de São Jorge © Vijayaraghavan Narayanan



Elevador de Bica. © Vijayaraghavan Narayanan



The roofless chapel of Carmo Convent
© Vijayaraghavan Narayanan

changing colors of the sky, providing the perfect backdrop for capturing the city's breathtaking beauty.

Wrapping up with Fado

The trip was wrapped up with a fado session in one of the restaurants in Alfama. The overall trip was a delight, with the city offering a perfect blend of culture and fun. From the vintage trams to the bustling narrow streets of



Hanging umbrellas in the vibrant Rua Nova do Carvalho © Vijayaraghavan Narayanan

Alfama, the flavors of Pastéis de Belém to the vibrant LX Factory, there's always something exciting waiting around every corner in Lisbon.

Traveling Right

The prime time to visit Lisbon is either in spring (March to May) or autumn (September to November), when the weather is pleasant, and the tourist crowds are thinner. I had visited in

July though and ended up enjoying longer daylight time. Reaching Lisbon is straightforward, with its well-connected airport and an efficient public transport system. Accommodation options are plentiful, with hotels and charming guesthouses catering to all budgets. For an authentic local experience, I usually opt for Airbnb.

In terms of food, Lisbon caters well to vegetarians, with many restaurants



Arco da Rua Augusta as seen from the Tagus river © Vijayaraghavan Narayanan



Street performer enhancing the ambience of Miradouro de Santa Luzia © Vijayaraghavan Narayanan



The iconic yellow tram against the backdrop of Cathedral Se © Vijayaraghavan Narayanan

offering plant-based options. The Time Out Market is a culinary hub where one can experience a multitude of local dishes.

One thing that stood out was that Uber/Bolt was pretty cheap compared to any other city and often came in handy.

In conclusion, Lisbon isn't just a place; it's an experience, a canvas of countless

colors and moods waiting to be explored and captured. Whether you're a seasoned photographer or a visitor seeking to etch memories, the city's allure is undeniable, its stories waiting to be told through the lenses of those who wander its historic streets and embrace its welcoming glow.

• Vijayaraghavan Narayanan



Vijayaraghavan Narayanan IM-0582 travels extensively across the globe, on work. He takes every opportunity to capture the place in the limited time available. He has been using his smartphone for his travel photography.

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Fungi and fungus

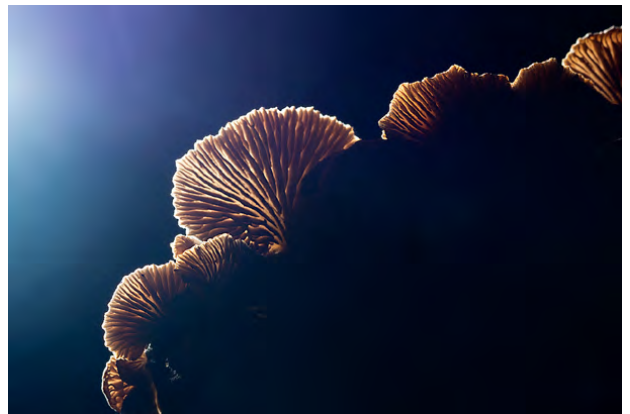
Think of monsoon and water in abundance comes to mind. What this abundance spurs is high humidity, helping often unnoticed lifeforms thrive.

The Fungi get additional nutrients with the decomposing wood and leaf matter.



Even damp barks of trees are fertile ground





Fungi come in all forms of shapes and sizes, some found in grasslands get to be quite large! The structure varies wildly too, most are soft to the touch, some take on slightly harder forms.



Common name of these fungi is "Ping-pong bat", much due to it's likeness to the racket.



Even the fungi are not exempt from a fungus attack!



A ventral view of the mushrooms makes the "gills" visible. In the field, I often refer to these as umbrellas for kids to register better.



Seen here are feeding on the inside of a dome-shaped fungi

The damp conditions also help the entomopathogenic fungi spread faster. They take over an unwilling host causing it to defy all notions of self-preservation. The fungus-affected critter "beaches" itself up on a high vantage point to make it visible to potential predators and others of it's own kind. Once they come in contact, the fungus continues it's propagation further with a new host.



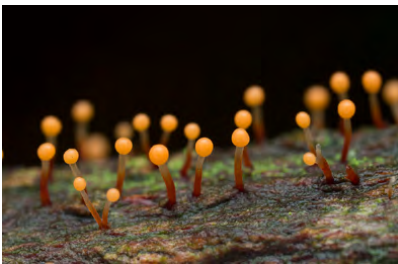
Springtails make use of this seasonal bonanza, often found to be within the "gills" of the mushroom.



A blue bottlefly beached up on a bunch of flowers



A leaf beetle frozen in time, with its wings open



A close cousin called the slime moulds also make a rather colorful appearance



Remains of a *Hersilia* sp two-tailed spider on its characteristic tree bark habitat

Fungi and mushrooms in general have a certain quality that appeals to the observer, perhaps due to all the stories from our childhood. These present a great opportunity to make interesting frames.

Hope you enjoyed the sneak-peek into the fascinating world of fungi.

• Hayath Mohammed



Hayath Mohammed is an IT professional who takes to nature to keep the sanity levels in check.

He uses macro photography as a means of exploration and as a mode of showcasing the many wonders of the arthropod world to the human world.

All pictures © Hayath Mohammed



Do you have a writer in you?

We welcome contributions from YPS members to *Dr̥ṣṭi* in the form of articles on photography such as tips, tools, techniques, experiments and such useful topics. Please send your writing with accompanying good quality pictures to drsti@yps bengaluru.com. Chosen articles will be published in the upcoming issues of this journal.

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Dazzling Eyes

"While there is perhaps a province in which the photograph can tell us nothing more than what we see with our own eyes, there is another in which it proves to us how little our eyes permit us to see." This profound quote by Dorothea Lange, the American photographer (1895-1965), resonates deeply with the art of photography. It pairs beautifully with another insightful statement: "In the age of vivid colors and high-definition images, there's an undeniable allure to the timeless art of black and white photography. When people ask me what equipment I use – I tell them my eyes."

These reflections on the power of perception and the essence of photography bring to mind the striking black and white image titled 'Dazzling Eyes' by photographer D C Amithkumar, which graces Framing the Frame page. Amithkumar, now a professional photographer and cinematographer based in Bengaluru, brings a diverse background to his work. His passion extends beyond the lens to the football field, and he finds inspiration in travel photography and sketching. This multifaceted approach to visual arts is evident in the captivating depth of his black-and-white composition.

Photography became a passion for Amithkumar relatively recently, sparked by the influence of Mr Ananth Kamat of YPS. Under Kamat's guidance, Amithkumar honed his skills and ventured into salon participation. His talent quickly became evident as he amassed an impressive 8 awards and 112 acceptances in various salons within a short period. One of his standout achievements was the Silver Award at YPS National Salon-2021 for his captivating image 'Dazzling Eyes'.

The story behind 'Dazzling Eyes' is as compelling as the image itself. Amithkumar captured this shot spontaneously after concluding a client's photo shoot. Struck by the model's mesmerizing gaze, he requested her consent to create an artistic portrait highlighting her rare, striking eyes. Using a minimalist setup with a single ring light, he brought her eyes to life, focusing solely on their beauty without the distraction of additional details.



Dazzling Eyes © D C Amithkumar

To achieve this effect, Amithkumar employed a narrow depth of field lens, positioning the single light source close to the model's face to minimize external light interference. He shot handheld with a Nikon D750 camera, using a 50mm prime lens at f/1.8, a shutter speed of 1/250, and ISO 250. His friend, Balakrishna Dora, assisted in the shoot, contributing to the creation of this remarkable image.

Analyzing this picture reveals its value as a learning aid for novice photographers, with all technical parameters appropriately applied. From an aesthetic perspective, the image excels in several areas:

- The black and white rendering perfectly embodies Dorothea Lange's quote, proving "how little our eyes permit us to see" and reinforcing the notion that "eyes are the windows to the soul."
- The picture aligns with Audrey Hepburn's (My Fair Lady 1964 fame) wisdom that "The beauty of a woman must be seen in her eyes," a concept brilliantly captured in this portrait.
- While the composition deviates from the traditional Rule of Thirds by centering the eyes, this bold choice creates a powerful impact on the viewer's gaze and mind.

- The model's hand position, with stretched fingers, forms elegant leading lines that guide attention towards the lips, nose, and eyes.
- The sharp focus on the eyes serves as an infinite entry point, drawing the viewer deep into the image.
- Despite minimal elements in the frame, the supporting facial expression contributes to a high-order picture integration and composition.
- One of the hallmarks of a successful photograph is its ability

to create and sustain interest. This image achieves that by compelling viewers to return to it repeatedly.

- The black and white tonal quality is highly satisfactory, enhancing the overall presentation.
- Vitality, or liveliness, is another crucial aspect of this frame, evident in the model's expressive gaze and the dynamic interplay of light and shadow.

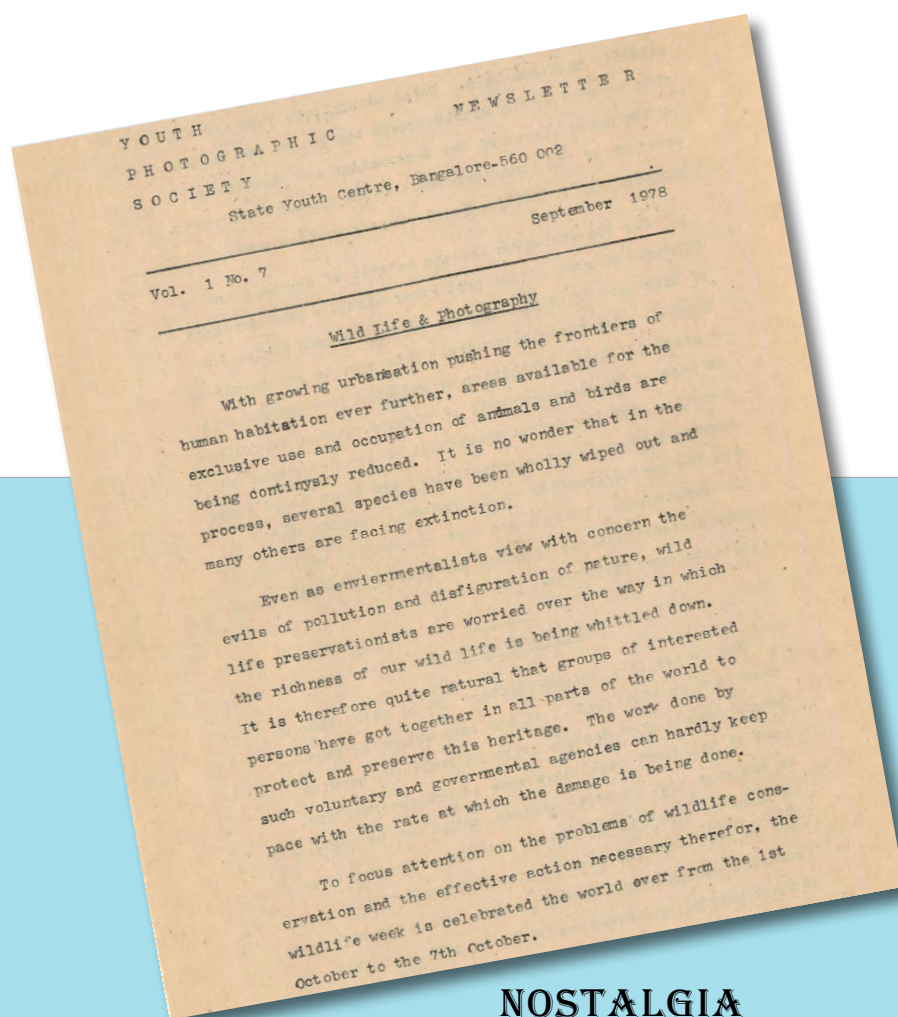
In conclusion, Mr Amithkumar deserves high praise for the overall excellent quality of this picture. It demonstrates

technical proficiency, artistic vision, and an ability to capture the essence of human expression in a single, compelling frame.

• K S Rajaram AFIAP, Hon FIP, Hon YPS



Rajaram is a life member of YPS and has served in different capacities in its executive committee including that of president during 1989 - 92. He is an author, teacher, and mentor in the field of photography.



NOSTALGIA

Photographs make memories.

Newsletters and Journals record happenings creating memories.

Youth Photographic Society, going strong at 53 years
has gathered many memories!

Nostalgia brings you these interesting titbits from the YPS Newsletters
of yore or from fond memories stored with its many Members.

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Photo walk at dawn in Savannah, Georgia

"Savannah is the most European city in the USA," my French colleague in Houston declared after his vacation in Georgia. His words intrigued me, lingering in my mind and sparking a desire to experience Savannah firsthand.

Unlike Europe's centuries-old history, the USA's past spans just a few hundred years. There are no grand castles, massive historical forts or ancient paved promenades; instead, America's origins lie in stories of land-owning farmers. The nation's rise as an economic powerhouse occurred only in the last 150 years, reflected in its relatively recent architecture of historical buildings.

This context fueled my curiosity to witness an American interpretation of a European city, making Savannah an appealing destination to explore this unique blend of old-world charm in a new-world setting. I was ready to experience the promise of moss-draped oaks, hidden squares, and architecture. An opportunity presented itself for us to stop by Savannah, on the way from Virginia to Houston, Texas.

Nestled along the Savannah River, where Spanish moss drapes over centuries-old oak trees like cobwebbed veils, Savannah stands as a living canvas for photographers in Georgia state of USA. This enchanting Southern gem, with its perfectly preserved antebellum architecture and historic squares, offers a visual feast that seems plucked from the pages of a romantic novel. From the intricate ironwork balconies of the Historic District to the sun-dappled paths of Forsyth Park, Savannah presents a timeless elegance that captivates the lens. As dawn breaks over cobblestone



River Street Railroad © Thejas K R AFIAP, AFIP

streets and twilight settles on riverfront walkways, the city reveals its myriad moods, challenging photographers to capture its soul—a delicate blend of genteel charm and haunting mystery that has inspired artists for generations.

We drove into Savannah at night and settled into our hotel overlooking River Street. The terrace boasted a stunning pool area where a lively crowd savored grilled delicacies and cocktails, all while

drinking in the Savannah River views. The evening sky suddenly burst into color with a dazzling fireworks display, drawing everyone's gaze upward.

As the spectacle faded and the crowd thinned, we lingered, embraced by the gentle summer breeze. The once-bustling terrace gave way to a serene atmosphere, allowing us to appreciate the mesmerizing scene before us fully. Small ships glided silently along the Savannah River, their lights twinkling against the dark water as they made their way into the heart of the city. This tranquil moment, watching the river's nocturnal ballet perfectly captured the enchanting spirit of Savannah.

As morning dawned, I met up with a local photographer I had connected with a couple of weeks earlier. When exploring a new city, especially on a tight schedule, engaging with locals can be invaluable—particularly fellow photographers who know the area's hidden gems. With only half a day at our disposal, I was eager to capture the essence of Savannah as



Savannah River at Night © Thejas K R AFIAP, AFIP

efficiently as possible. This local insight promised to maximize our limited time, allowing us to focus on the most photogenic and character-rich locations that truly embodied the city's spirit.

We walked towards the River Street Railroad.

Savannah had an extensive streetcar system in the late 19th and early 20th centuries. This system was initially horse-drawn but later electrified, allowing residents and visitors to move easily around the city. The streetcars ran along many of the city's broad, tree-lined streets, contributing to Savannah's reputation as a modern, forward-thinking city.

One of the most interesting remnants of the old rail system is the River Street Railroad, a heritage streetcar line that operated along Savannah's historic River Street until 2015. This line was reintroduced in 2009 as a tourist attraction, using a restored streetcar that ran on the original tracks along the waterfront. The line offered visitors a nostalgic experience and a connection to Savannah's rich transportation history.

While the River Street Railroad no longer operates, the tracks remain embedded in the cobblestones of River Street, serving as a reminder of Savannah's railway past. The cobblestones themselves were originally used as ballast stones in the holds of ships that came to Savannah from Europe, adding another layer of history to the area.

As dawn breaks over Savannah, River Street undergoes a remarkable transformation. The bustling thoroughfare, typically alive with the chatter of patrons and the clinking of glasses, now rests in a peaceful slumber. In these quiet morning hours, the street reveals a different face, one of preparation and anticipation.

Lone figures of bar and restaurant workers move purposefully through the deserted cobblestones. They sweep away the remnants of the previous night's revelry, polish windows to a sparkle, and meticulously restock shelves. The air is filled with the scent of fresh cleaning products mingling with the river's briny aroma.

This early morning ritual, hidden from most visitors' eyes, lays the foundation for another day of vibrant activity. As



River Street Life © Thejas K R AFIAP, AFIP



Quaint Bar Door © Thejas K R AFIAP, AFIP

the workers ready their establishments, there's a palpable sense of potential energy building along River Street, waiting to burst into life as the sun climbs higher and the first visitors begin to appear.

We photographed some historic monuments on the River Street such as the Anchor Monument which is dedicated to all the merchant seamen that lost their lives.

As we continued our photowalk, winding through the city's streets, the glinting dome of Savannah City Hall caught our eye. The surrounding European-style rustic buildings provided a perfect frame, contrasting beautifully with the shiny dome. I seized the opportunity to capture this striking juxtaposition in a photograph.

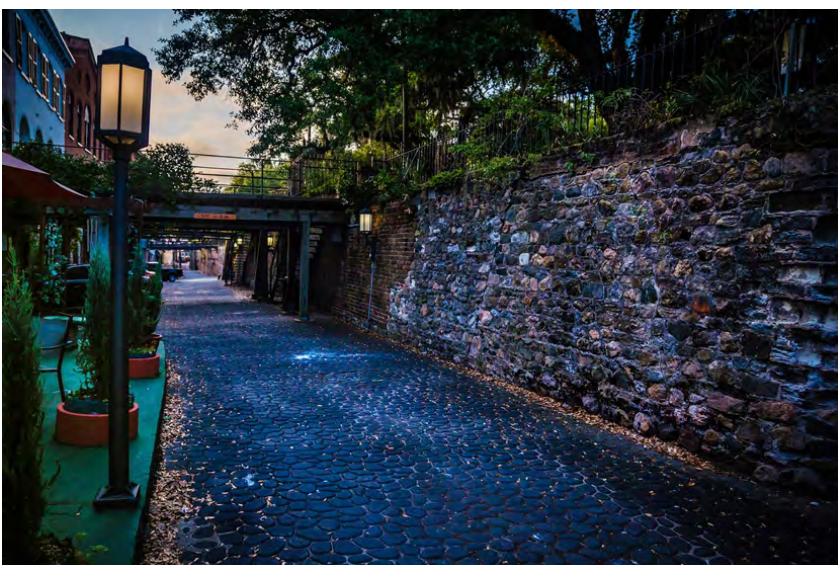
Savannah City Hall was constructed between 1904 and 1906, replacing an



Savannah Anchor Monument © Thejas K R AFIAP, AFIP



Savannah Capitol © Thejas K R AFIAP, AFIP



Savannah Public Walkways © Thejas K R AFIAP, AFIP

earlier City Exchange building that had stood on the same site since 1799. The building is an example of Renaissance Revival architecture. The most striking feature is its gold dome, which is topped by a copper cupola. The building also boasts a clock tower.

Finally, on the way back, we stopped by some cobblestoned public walkways that were historically used by merchants for trade, now converted into restaurants and bars.

As the sun climbed higher and the city began to stir, our photo walk drew to a close. The once-empty streets gradually filled with locals and tourists, breaking the spell of solitude that defined our early morning adventure. We tucked away our cameras, rich with images that captured Savannah's timeless beauty in its most serene moments. This brief window of tranquility allowed us to see the city through a different lens, one that reveals its hidden character and quiet grace. As we departed, the memories of misty squares, sunlit facades, and the gentle awakening of a historic Southern gem remained etched in our minds—and our memory cards. Savannah in the early morning light is a photographer's dream, a secret shared among those willing to rise before the city itself.

• Thejas K R AFIAP, AFIP



Thejas K R has been a passionate art photographer for over two decades. He was on the boards of Houston Photographic Society, and Houston Camera Club.

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High Dynamic Range (HDR) Imaging - Processing (Part II)

In the last month's article, you read about the procedure for creating an HDR (image) set. In this installment, we will see how we can use that to create an HDR image through processing.

Before we go further here is a quick recap of the previous article. An HDR set can be created by taking a sequence of three raw images - one at the metered value and one each at -2.0 EV and $+2.0$ EV. The resulting set will appear as shown in Pictures 1, 2, and 3.

Now we are ready to merge these images to create the HDR image. While several software packages can do this job, we will be using the popular software Adobe Lightroom. If you are using Photoshop, you can do the same thing in Adobe ACR. The process of generating the HDR image is quite simple and is fully automated as you will see.

Creating an HDR image:

You may recall that before we can perform any operations on images in Lightroom, you need to import those images into the Lightroom Catalog. For this, first go to the Library module of the Lightroom and then import the needed images.

Switch to the Grid view mode in Lightroom (if you are not already there, by pressing the G key) and then select all images in the set that you want to merge into an HDR image.

After this, from the main menu (Picture 4), choose -

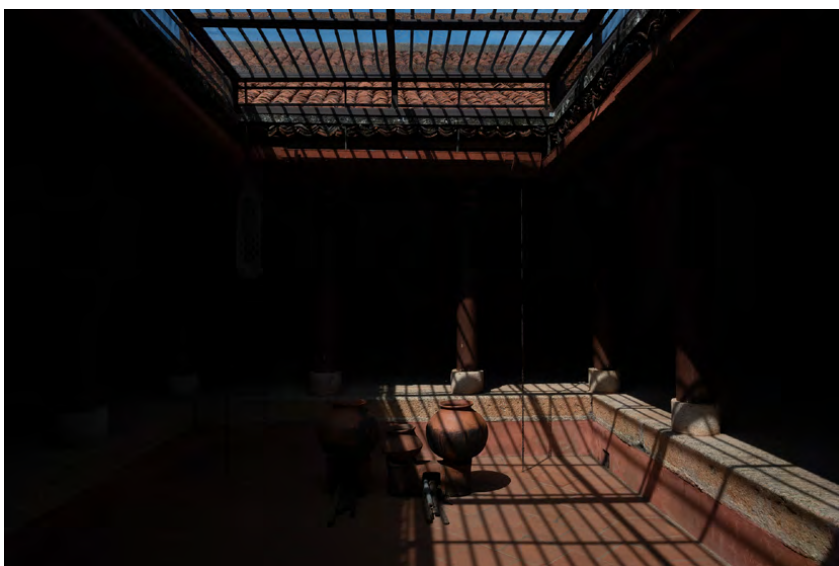
Photo > Photo Merge > HDR

You will now see the HDR screen (Picture 5). There are just four options to be set. Let us look at these in detail. Interestingly, Lightroom will show you an image preview with the options chosen at that time. You can change them at will before you generate the merged HDR image.

Auto Align: Recall, that the images in the HDR set must be exactly aligned. This happens when you capture the images with the camera mounted on a tripod. If you have shot the sequence handheld then, choose this option and the Lightroom will align the images for you. It will also trim the uneven edges that may result due to aligning. I suggest



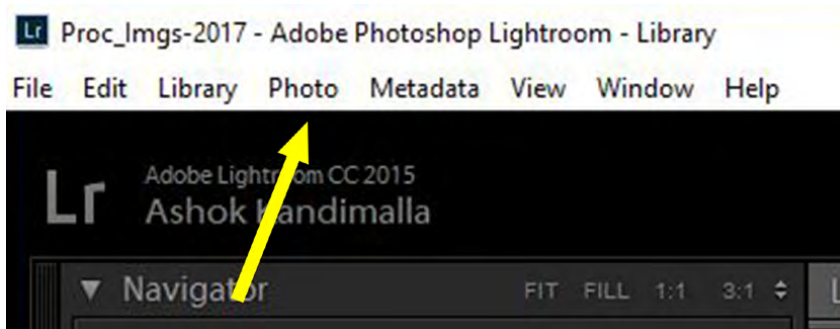
Picture 1: Base exposure, 0 EV



Picture 2: Underexposed by -2 EV.



Picture 3: Overexposed by $+2$ EV.



Picture 4: The Main Menu of Lightroom. The yellow arrow points to the Photo Menu.

you always activate this option as a safety measure even if you have used a tripod as there is no harm.

Auto Tone: If you tick this check box then Lightroom will try to do some enhancements on its own after analyzing the picture. However, these changes are not baked in and can be changed in the Lightroom Develop module by editing the merged image.

Deghost amount: Remember that the HDR technique is best suited for images where the different elements in the scene do not move. What if you have photographed a landscape where the leaves of a tree moved or a night scene with a person walking? This is where this feature will be useful. It simply replaces that moved part with a “cut-paste” from a single image it chooses as the best. Now, to see its effect choose the different options – None, Low, Medium, and High and choose the one that gives the best result.

Show Deghost Overlay: Not sure where the ghosting has occurred? Click on this and Lightroom will superimpose a colored transparent screen (overlay) to show the areas that are affected.

Create a Stack: Once the process is complete you will have four images – three from the HDR set and one merged HDR image. These four are automatically made into a stack in the Lightroom so that they will not clutter your screen. So, keep this box ticked.

Cancel: You can click on this to abort and start all over again.

Merge: Click on this to generate the HDR image. It is as simple as that! You will be taken back to the Library module of Lightroom and the HDR image created will be automatically imported into your Catalog. It will be in the “.DNG” format which is the open raw format supported by Adobe. Another useful touch is that Lightroom automatically adds the suffix “HDR” to all such files that it has

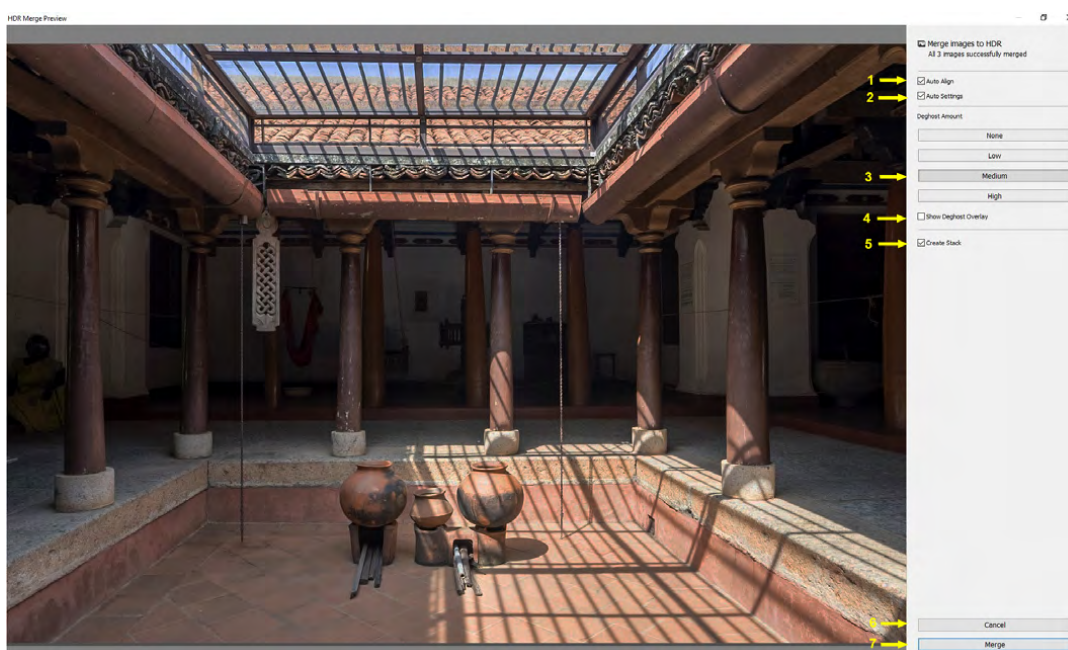
generated thus, searching for them is easy. All four images will become a part of a stack that Lightroom creates for you.

Also, have a look at the HDR file size and compare it with the individual files that were merged. You will find it is much larger indicating that it has much more information than any of the individual unmerged files.

Editing an HDR image: The HDR image generated as a result of the merging process can look rather “flat” that is, having very low contrast. This is because the merging is essentially a tone “compression” process. That is, lighter tones are made darker, and darker tones are made lighter so that the overall brightness range is reduced and made more manageable. The result is that the contrast is reduced and the picture may look dull. However, you can now process the resulting HDR file which is the .DNG format, in the Develop module to suit your taste by adding contrast, saturation, clarity, etc. The final image is shown in Picture 6.

Here are a few tips that might help you to get better HDR images:

- Analyze the scene carefully and see if it is suitable for HDR processing. Unless the image has at least 7 stops of brightness range, HDR will not yield any benefits and will be just an unnecessary overhead. You



Picture 5: The HDR screen of Lightroom. The large central areas show the preview.



Picture 6: The final HDR image.

can calculate the brightness range by switching on your camera's spot meter and measuring the difference between the darkest and brightest areas of the scene.

- Try and use a tripod as much as possible not just for proper alignment but also because, when you increase the exposure while bracketing, the shutter speed may drop too low for safe hand holding.
- There is some criticism that HDR images look artificial by exhibiting what is called the "HDR look." This is true to a certain extent since an HDR image encompasses a tonal range far greater than any individual image and hence is bound to look different, resembling a painting. Whether it is good or not is a moot point. However, you can generate an HDR image through Lightroom that looks very natural, more like a traditional photograph. You may also find the shadow areas of the merged image noisy. This is inherent in the process itself.
- The images of the set that are going to be merged need not be processed. If you process them in

Lightroom, these edits are ignored when merging takes place through Photo Merge.

- While processing the HDR image (in the Develop module), keep an eye on the histogram. Highlights may get blown out or shadows can get blocked easily since the tonal range is already at its maximum.
- Graduated neutral density (GND) filters can easily be simulated in post-processing after you generate an HDR image. After all, a GND filter would compress tones and that has been already achieved through HDR processing. Lightroom has a Linear Gradient mask and you can not only apply an exposure gradient but also do several things like changing the saturation, sharpness, etc., over the area where the feature is active.
- HDR is not a solution to badly exposed images. So, please be careful with the base exposure and make sure you expose it correctly.
- If you are taking many HDR sequences in one session, you can get confused about which photograph belongs to which set. To

avoid this, mark the beginning and the end of a sequence by putting a marker. Take a photograph of your left palm, start the sequence, and mark the end of the sequence by photographing your right palm. This will identify that all the photographs between your left and right palms belong to one set.

- Some cameras offer in-camera HDR processing but due to the limitations in computation power of a camera, you can always get better results through post-processing.

Conclusion: This two-part article has explained to you in detail the complete process of HDR imaging, starting from capture to post-processing. You can see how simple this whole HDR technique is and hence you should try it out soon. We at YPS are keen on seeing your results.

• Ashok Kandimalla Hon YPS



Ashok Kandimalla has been authoring articles since 2009, titled 'Basics of Photography' in Smart Photography magazine. He has conducted more than 100 workshops and photography courses for reputed corporates.

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How to Modify a Portrait to 'Photogenic'

I'm sure you have heard the phrase that a person is photogenic or is not photogenic. I have photographed some very beautiful people in real life, yet their pictures don't do them any justice. I have also shot some not so attractive people in real life that look great in pictures. What makes a person 'photogenic'?

The state of being photogenic may or may not necessarily be related to one's physical attractiveness in real life. Models are usually described as photogenic. The bone structure of their faces may represent something that is not generally pretty or may be even unattractive or frail looking, but when photographed; their

features can turn into something that is physically attractive.

Another explanation for the fact that attractive people are not always photogenic is that part of their attractiveness may be due to the charisma they bear in real life due to the way they move, express, carry themselves. While this will positively influence the subjective appearance of that person in real life, a still photograph usually fails to reproduce these attributes, possibly rendering a picture of the person less attractive than the real-life perception and contributing to classify that person as less photogenic.

No matter if the person is photogenic or not, the photographer's role is to make her or him beautiful/handsome or good looking in the pictures.

To achieve this task one has to understand very well "What is a photogenic face?"

If you will look randomly at public faces, you will hardly find a perfect face. Almost every face has a few or more defects in it. To know what could be the defects in any face, we will have to know what could be a perfect face.

Considering shapes and the proportions of the faces, dimensions of different features of the face, I have imagined a "Perfect Face" which looks like this:

As per my Face Study: - There are many shapes of faces like: Square, Rectangular, Round, Conical, Oval etc. But an Oval (Egg shape) face is considered to be the best face which is one of the key features responsible for making a face photogenic.

If the shape of a face is Square, Rectangular, Round, Conical it may not be Photogenic. But such shapes of faces can be modified to an oval shape by shifting the face or camera angle, by direction of light on face, by makeup, by hair styling, by wearing accessories such as earrings, caps, scarf etc.

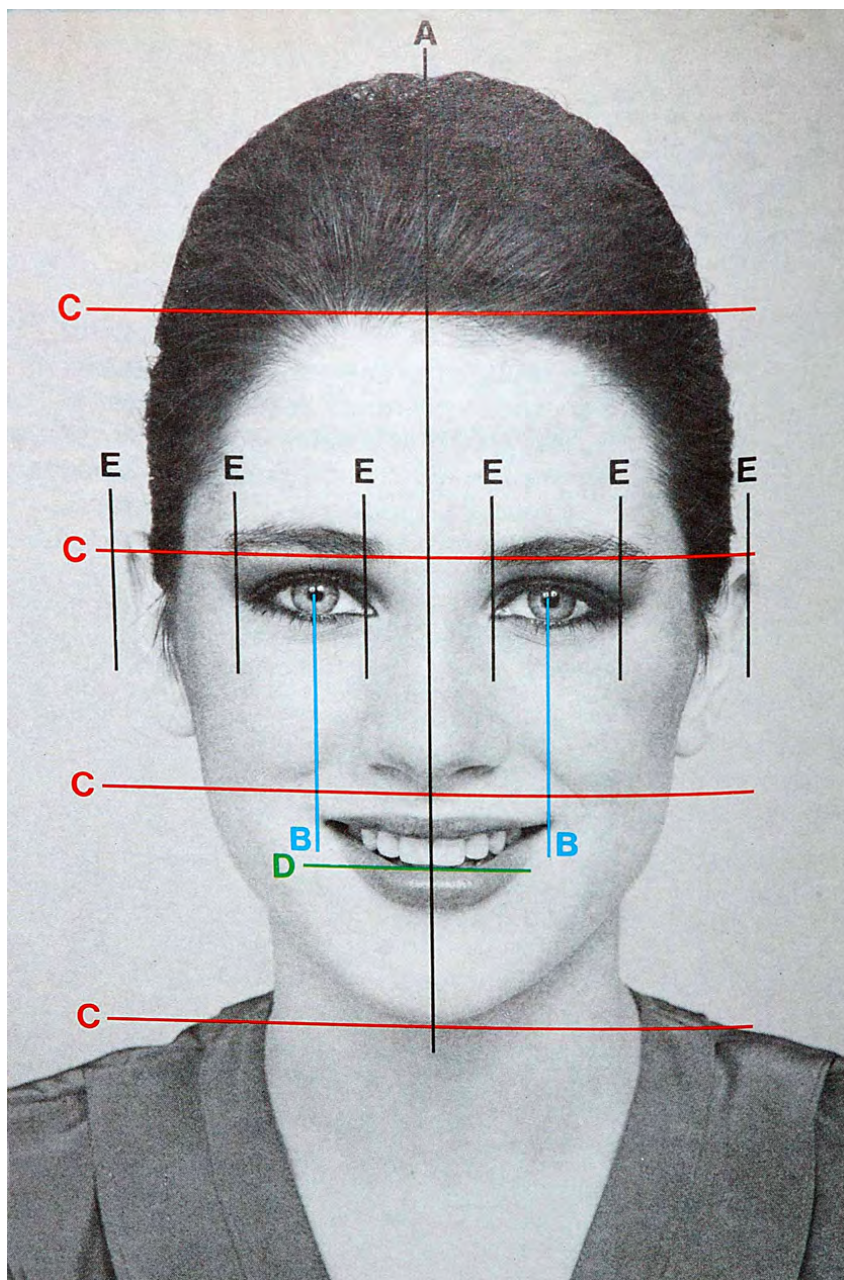
For example: Short light on face will make the face look slim and broad light on face will make the slim face look heavy.

Flat hairs on head will make the long face look short and puffy hairs on head will make the face look long.

Round face may look oval if long earrings are worn. On long faces only short earrings should be worn.

As per "The Perfect Face":

1. Imagine line "A" on any face; it will divide the face in two equal parts. You will notice, in most of the faces the two parts left and right are not the same. The difference could be a mole or scar on either side, dimple on either of the cheeks, difference in eye size, difference in nose shape, difference in lips curve, difference in shape of cheeks etc. So if left and right sides of the face are not same, either of the sides has to be better looking than the other. So

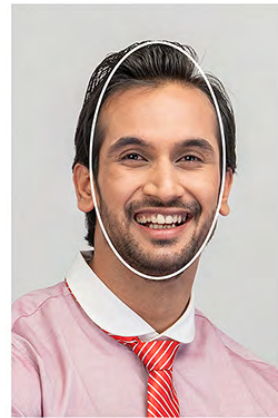




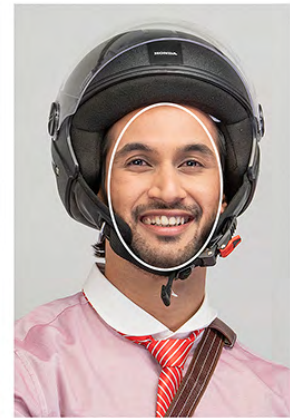
Short Light



Broad Light



Long face with Puffy hairs on head



Short face with forehead covered

the photographer then chooses the profile which looks better

2. "B" Lines are dropped from eye pupil to lips level. B lines should touch the end of lips. If the lips are much wide, it will cross the line and if the size of the lips is very short it will not reach the B lines. In case of short lips, photographer should ask the person to smile a little so that the lips may touch the B lines. In case lips cross the B lines, do not ask model to smile, but try to modify the lips to keep within the lines by way of makeup, lighting, positioning the face or squeezing the lips a little bit.

3. "C" lines divide the face horizontally into three equal portions.

Forehead to Eyebrows,
Eyebrows to Tip of the Nose
Tip of the Nose to Bottom of Chin

In most of the cases you will observe that these portions are not equal. The face becomes non photogenic when these three portions are not equal in size. The correction in the

face can be done to bring all three portions equal in size.

- a. Getting the Chin down will enhance the size of the nose portion and will shorten the size of the chin portion. Vice versa getting the chin little up

will enhance the size of chin portion and will shorten the size of nose portion.

- b. If the forehead portion is too broad, it can be shortened by covering it with hairs, cap or scarf. In case of



Small or Squeezed Lips
Lips do not reach the B lines



Lips with Smile
Lips reaches the B lines



Chin Up
Nose portion short & chin long



Chin Down
Nose portion long & chin short



D Line is not parallel to C line



D Line is parallel to C line

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short forehead the hairs should not cover it at all.

4. "D" line is an imaginary line on the lips which should remain parallel to "C" lines. In some faces where the lips are inclined on either of the sides, "D" line is not parallel. With the help of little makeup, swinging or shifting the face a little bit in the right or left direction, can make C & D lines parallel.
5. At eyes and ears level "E" lines divide the face horizontally in 5 portions. One portion in between the two eyes, two portions of two eyes and two portions of eye to the end of each ear. In a photogenic face, all these five portions should be equal. One portion in between the two eyes is fixed and cannot be modified but other portions can be modified. If eyes are big or small,

the eye portions can be smaller or larger than the middle portion (portion between two eyes). Smaller eyes can be made bigger and bigger eyes can be made smaller by doing little eye makeup with eyeliner. If ears are wide and bigger in size, the portion between eye and end of ear is also not equal to other portions. Ear to eye portion can be shortened by covering ears with a scarf or hair (If hair is long enough) and can be made equal in size with other portions.

Especially on female faces makeup plays a great role in making the face photogenic. Applying lipstick a little outside of the lips can make it look broad and applying little inside the lips can make the lips look thin.

Now whenever you do a portrait shoot try modifying any shape of face to an Oval

face and do corrections on face as per few above mentioned suggestions. You will find a positive change in your portrait and a non-photogenic face will turn into a photogenic face.. Best of clicking.

• Gurdas Dua



Gurdas Dua, FIIPC, FBAF, AFIP, Hon. FPASP, Hon. GMSAP, Hon. ADCC, stands as an internationally acclaimed photographer who has graced the world of photography with his creative brilliance since 1989. He was chosen to be among the Top 30 exhibitors of the world by National Geographic for the year 2008. His remarkable skills and contributions have garnered widespread acclaim, earning him distinguished honors and memberships in numerous photography organizations. Beyond his affiliation with the Press Club of Indore, Gurdas Dua holds the prestigious role of Founder-Director at Lens Maestro Group.

East Java and Bali

The 4th International photographic tour of YPS was to East Java and Bali, an adventure through lush jungles, ancient temples, majestic volcanoes, and pristine beaches. Our journey began with a long drive from Surabaya to Mount Bromo, ending with a delightful Indonesian dinner.

We started the following morning at King Kong Hill and were greeted by the breathtaking sight of the Milky Way, followed by a stunning sunrise that transformed the sky into a kaleidoscope of colors. The interplay of light over the green mountains and dark sea of sands was pure magic.

Post breakfast and rest we explored the "Whispering Sands," remnants of Mount Bromo's volcanic lava. The landscape, a mix of golden sand and volcanic ash, whispered tales of ancient eruptions. A horse galloping in the sunset light added a poetic touch, creating a serene and beautiful scene. The day concluded with photographing the Milky Way at Luhur Poten Temple, where the stars seemed to merge with the ancient temple's silhouette.

We ventured to Seruni Point at the witching hour the next night to attempt photographing the Milky Way and sunrise. The sky, adorned with constellations,



Coastal Reverie © Dr Asha Chandrareddy

gradually gave way to a brilliant sunrise. After a hearty breakfast, and a short drive we trekked to Madakaripura Waterfalls, navigating slippery rocks and smaller cascades to reach the majestic main fall.

Tumpak Sewu, the "Waterfall of a Thousand Waterfalls," greeted us with morning mist the next day and occasional glimpses of the Semeru Volcano. The waterfall, viewed from above by drone, resembled a tree of life. The landscape shifted as we left, with volcanic peaks giving way to lush forests, hills, and rice fields.



Rocky Window © Dr Asha Chandrareddy

Payangan Beach offered adventure of a rocky beach exploration and photography opportunities, with its gushing waters, black sand, hidden coves, and limestone cliffs. The sunset was a riot of colors, casting a soul-soothing spell over us as we rested for the night in Jember.

Sunrise on the fifth day was captured at Pantai Papuma, a picturesque white sand beach. We spent the evening at the serene Bajulmati Dam in Banyuwangi. The following morning, we wandered through the enchanting Djawatan Forest,

where the traditional Indonesian dance "Gandrung" performed at sunrise added to the repertoire. The forest, with its giant trees and filtered sunlight, created an enthralling fusion of nature, culture, and art.

Our journey continued to Bali, where we arrived at Tanah Lot in time for a dramatic sunset. The iconic Pura Tanah Lot temple, perched on a rock, offered perfect photographic opportunities. Early the next day, we captured the Milky Way at Ulun Danu Tamblingan, a pristine caldera lake surrounded by rainforests and ancient temple ruins. The scene, with traditional boats and worshippers, was a picturesque blend of faith, culture, and nature.

At Pinggan, Kintamani, we witnessed a spectacular Mount Batur sunrise, followed by an afternoon of street photography. Pura Jati, a cliffside temple overlooking the Batur Lake, provided breathtaking sunset views. On the penultimate day, we enjoyed a captivating sunrise at the same spot. That evening, we experienced the traditional Balinese Kecak Dance at Uluwatu, which is a retelling of the Ramayana displaying the island's rich cultural heritage.

Our final day featured a visit to the 14th-century Ulun Dani Beratan Temple, an architectural marvel on the shores of Lake Beratan. The "floating temple," with its intricate carvings and serene surroundings, was a photographer's dream. We concluded our trip with a relaxed afternoon exploring local markets and a sumptuous dinner.

The journey ended with a spectacular sunrise at Sanur, where the dawn's hues cascaded over the soft sand beach, leaving us with memories of a truly magical photographic tour.

• Dr Ashadeep Chandrareddy



Dr Asha Chandrareddy is a Gynecologist-Obstetrician, specialist in Reproductive Endocrinology, Fertility & Endoscopic Surgery, practicing in Bengaluru. A hobbyist photographer with wanderlust trying to escape life's chaos through photo-trips !



Floating Prayer © Dr Asha Chandrareddy



House on the clouds © Anitha Mysore



Stairway to Heaven © Yogesh Mokashi

World Photography Day - FRAMES 2024 Square It Up



Participants and visitors



Hall packed with visitors



Glimpse of the hall

When the bustling city of Bengaluru took a break from the rains, it was to celebrate an event that was a visual feast for the eyes and the soul. The Youth Photographic Society (YPS), renowned for its passionate embrace of the art of photography, was set to unveil its much-anticipated exhibition, 'FRAMES 2024 – Square It Up' in celebration of World Photography Day.

The air was thick with anticipation as the eve of World Photography Day approached. The YPS members polished their lenses and wrapped their best works in the embrace of the canvas, ready to be displayed in the grandeur of the Devaraj Urs Gallery at The Karnataka Chitrakala Parishath. This year's theme, 'Square It Up', was not just a directive for the format but a challenge to frame the world in a way that had never been seen before.

The exhibition was a tapestry of life, woven with threads of light and shadow, each canvas telling a personal and universal story. The 20 x 20 inch frames stood proudly, each a window into the photographer's soul, capturing moments that ranged from

the mundane to the extraordinary, from the depths of human emotion to the peaks of natural wonder.

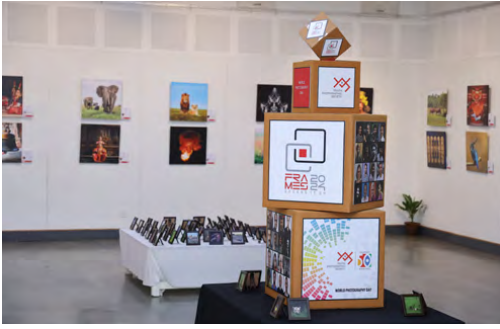
On the 10th of August, the gallery buzzed with visitors' excited chatter as they meandered through the labyrinth of creativity. At 3 p.m., the crowd gathered in rapt attention for Dr Ajit Huilgol's presentation, 'From Pole to Pole'. With each click, Dr Huilgol unveiled the frozen beauty of the Antarctic and the Arctic regions, the images so vivid that one could almost feel the chill in the air and the crunch of snow underfoot.

The following day, the gallery transformed into a playground of flavours and colours with the 'FoodFotografi' session. Tables laden with various props and delectable treats invited members and visitors to capture the essence of culinary art. Cameras clicked, and phones snapped as young and old participants vied to win prizes with their gastronomic compositions.

94 members showcased their finest works as the event unfolded, each



representing their dedication and artistic vision. The genres were as diverse as the photographers themselves, ranging from the abstract to the realist, the serene to the chaotic. Wildlife and macrolife all came alive in bright colours on the canvas. Family and friends mingled, laughter and conversations adding to the celebratory atmosphere.



FRAMES 2024 - Square It Up



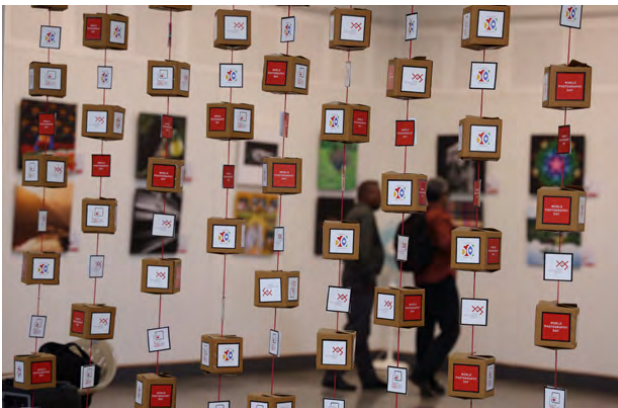
View of the exhibition hall



Visitors



FoodFotografi Contest



Selfie backdrop



Mementoes for participants







The preparation for this grand event had begun the previous day, with committee members and volunteers working tirelessly at the iconic Chitrakala Parishath. Their efforts culminated in an exhibition space that was nothing short of magical. As the final piece was set in place, a collective sigh of relief and pride swept the team. The media coverage that followed brought the event into the limelight, drawing in crowds eager to witness the spectacle.

The 'FoodFotografi' session was a carnival of creativity, where even the youngest attendees found joy in capturing the beauty of food. It was a reminder that art

is not just in the grand and majestic but also in the everyday and accessible.

As the event drew close, the YPS members stood back and admired their collective achievement. World Photography Day was not just another date on the calendar; it was a day that celebrated the power of photography to tell stories, preserve moments, and connect us all. The 'FRAMES 2024—Square It Up' exhibition was a resounding success, a testament to the talent and spirit of the YPS community.

The 'FRAMES 2024' story is one of passion, artistry, and community. It will be told and retold, each time inspiring a new generation to pick up a camera and see

the world through a different lens. For, in the end, it is not just about the pictures we take but the memories we create and the legacy we leave behind.

• Narendra N Kondajji



Narendra Kondajji is a financial service professional and a keen photography student with avid interests in riverscape, landscape and macro genres. Balancing his time between his professional commitments and passion for photography, Narendra regularly participates in Photo walks in and outside Bengaluru.

All pictures © Rakesh V C

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Exploring the Tiny World

Macro Photography Walk at Kalkere Arboretum

On a beautiful, crisp morning, fifteen enthusiastic photographers gathered at Kalkere Arboretum for Nature and Macro Photography Walk, eager to capture the intricate details. The walk organized by YPS and led by Satish H commenced at on July 20, 7:30 AM, offering participants the perfect opportunity to explore and photograph the minute wonders of the natural world. By the time the walk concluded at 11:30 AM, everyone had gained a deeper understanding and appreciation for the hidden beauty at Kalkere Arboretum. The group, comprising both seasoned professionals and eager amateurs, shared a common passion for photography and nature.

As the first light of dawn spread over the Arboretum, the photographers, equipped with their cameras and macro lenses, set out to uncover the hidden gems. The early morning light provided ideal conditions, with soft shadows and mildew enhancing the subjects.

Kalkere Arboretum is known for its diverse plant species, insect life and rich biodiversity located in the heart of Bangalore city. The participants quickly became engrossed in capturing the delicate features of flowers, butterflies, insects, and other small wonders. One of the walk's highlights was the discovery of a variety of vibrant tiny mushrooms. The striking colors and the intricate textures became a focal point, drawing the attention of every photographer.

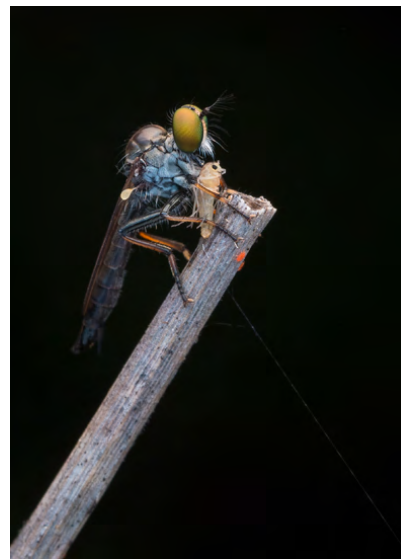
Our team lead, Satish, provided valuable tips on composition, lighting, and focusing techniques, ensuring that everyone could make the most of the opportunity. Accompanying us was Hayath, the subject matter expert with exceptional knowledge about the insect world. Hayath's insights into insect behavior added depth to the experience.

Macro photography demands a steady hand and a discerning eye, as even the slightest movement can affect focus and composition. Patience, keen observation and physical positioning while photographing emerged as key lessons from the walk.

By the time the walk concluded at 11:30



Caught or Catching © Arun Kumar Madhan



Robberfly With Tiny Kill © Hayath Mohammed



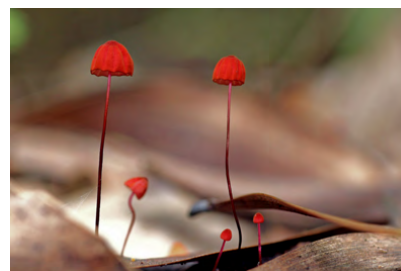
Life at Tip © Ganesh Prasad U P



Mushroom on a Tree Trunk © Pradeep Narayan Arya



Mushroom © Manoharan Govindarajan



Red Hat Family © Ganesh Prasad U P

AM, each of us had amassed a stunning collection of images. The participants left with a sense of accomplishment and a renewed appreciation for the small wonders that often go unnoticed.

Guided by Satish and enriched by Hayath, the macro photography walk at Kalkere Arboretum was a resounding success, offering participants a chance to connect with nature in an intimate and

profound way. The combination of expert guidance and the surrounding natural splendor made the walk an unforgettable experience!



• Srijith Sreedharan



Crawling Beauty © Aninda Mitra



Ping Pong Bats © Hayath Mohammed



Nature's Marvel-ginger Lily © Prema Kakade



Going Slow © Arun Kumar Madhan



Cotton Bugs © Pradeep Narayan Arya



Wild Musroom © Srijith T S



Millipede © Manoharan Govindarajan



Jewel on the Leaves © Aninda Mitra



Millipedes © Srijith T S



YPS Saturday Meet Sessions

Open House

The first Saturday YPS Meet for July 2024 was held on 6th at YPS hall at 6.30pm. It was another Open House meet where members' photographs are reviewed and discussed. The attendance was rather thin owing to the inclement weather. However among the members attended few had brought their photographs for display and comments.

The series of photographs were showcased by Mr. Atri Kundu. Mr. Girish Anathamurthy took up the reviewing and suggested ways of improving composition and other parameters. Mr. KS Rajaram and other members present also shared their ideas and views. Among the other photographs shared were the images of Mr. Narendra. The images comprised of different genres including the images from the macro workshop at Agumbe which he had attended recently. The discussions were fruitful and at the end of the session many insights were gained. The brief programme concluded after a few announcements.



B V Prakash

Prakash is an avid mountaineer, photographer and travel writer. He is a life member of YPS and member of Dr̥ṣṭi editorial team.

GLAMOUR through my lens

Renowned for his mastery in fashion photography, Sathya Vagale has aimed to capture the diverse facets of weddings, newborns, jewellery, and apparel photography. He shared his experience and expertise with members, on a Saturday Online Meet on 20 July, 2024.

Starting with an engaging introduction to his journey, Sathya Vagale, a versatile photographer, seamlessly transitioned from a successful career in architecture and wildlife photography to the captivating world of fashion photography. He states that his deep understanding of light and meticulous attention to detail, honed through his architectural background, infuses his work with a unique aesthetic that sets him apart in the industry, offering a



© Sathya Vagale

completely new visual experience to the fashion world.

His distinct approach to visual interpretation imparts a discernible creative dimension to his photographic portfolio. During his presentation he speaks of his experimentations that prompt him to explore subjects in diverse ways; in addition to the conventional eye-level shots, he incorporates unconventional angles and imbues the resulting narrative with unexpected and authentic qualities.

Vagale emphasised the avoidance of nudity in his work, focusing instead on creating compelling portraiture that captures natural and captivating gestures and postures. His portfolios are worked around specific themes and successfully encompass modern and traditional aesthetics. Whether photographing models and apparel or launching products, his work stands out in its extraordinary attention to detail and visual impact.

Sathya Vagale also mentions having ventured across the West and

Southeast Asian countries; acquiring a 5500-square-foot architectural firm turned into a photo studio called the 'Vagale Studio' in Bengaluru, where he creates exceptional photography and imparts his expertise through workshops and demonstrations.

This photographic genre is highly paid and in high demand, however, it is highly competitive and challenging as well. His dedication to continuous improvement is evident in his studio constantly updated with the latest camera gear and equipment, reflecting his commitment to staying at the forefront of the industry.



Dr Minnu Kejiwal PhD

Dr Kejiwal, an art historian and a visual artist from Bangalore. She is a member of YPS and has a great passion for architectural, landscape and Macro photography.

Pole to Pole : A virtual trip to the Arctic & Antarctic regions

On the eve of the World Photography Day, YPS had organized a two-day exhibition of members' photographs 'Frames 2024-Square it up' on 10th and 11th of August at Chitrakala Parishath, Bengaluru. The highlight of the events was an impressive slideshow on the exotic destinations of Arctic and Antarctic regions by Dr Ajit Huilgol. Dr Huilgol who has been well known as a kidney transplant surgeon is also a keen wildlife photographer. Having joined YPS in 2020, he has carved out a name as an excellent photographer having bagged about 400 national and international awards and as many as 4000 acceptances in a very short time. Having visited the Arctic recently and Antarctica twice he has a wonderful collection of photographs depicting the region and the varied species of birds and animals of each.

On Saturday, the 10th at 3 pm the D Devraj Urs hall was brimmed to the full to witness the slideshow. Dr Huilgol began the slideshow with a brief introduction to the area and the logistics involved for the benefit of the viewers. He first took up the journey to the Arctic region via Oslo. The region is surrounded by eight countries and he explained the regulations for the visa and entry. The last town in the Arctic being Longyearben where fewer than 200 people live. Being



© Sathya Vagale

summer time the arctic ice sheets melt and afford accessibility through zodiacs, the inflatable boats from the cruise ship. The arctic pole is actually the ocean. Another feature is that landing is not possible as the Polar bears are known to hunt, kill and eat. Most of photography is done from moving zodiacs or the ship. The series of photographs displayed Polar bears, Walruses and Seals apart from Arctic foxes including the dark looking blue fox. Among the variety of birds showcased were Arctic terns, Guillemots, Northern fulmars, Puffins, Gulls, Eiders and Kittiwakes. He also highlighted the shapely icebergs and their calving in a well captured video.

Taking us to the Southern pole, Dr Huilgol once again explained the travel route to Antarctica through Santiago and Ushuaia. Giving a good insight into the geography of the region he shared numerous photographs of the region and its denizens. Antarctica being the land of penguins many images of the flightless bird were shown, particularly the Magellanic and the Rockhopper penguins. The huge colonies of King penguins and Chinstrap penguins were a visual treat. Caracaras, Petrels, Sheathbills were some of the birds whose pictures caught our attention. Another exotic bird is the Albatross that spends most of its time flying and has a wingspan of nearly 10 ft.

With no trees the flora is minimal with some grass which sustained the Reindeers brought by whalers for food but they were all killed by the whalers before they left. The animals that thrive here are different species of Seals such as

the Elephant seal, Leopard seal, Weddel seal and Fur seal as the images depicted.

Dr Ajit Huilgol also shared many photographs of the region like the icebergs, topography, shipwrecks and the museum. With that the programme which the viewers watched spellbound, culminated.



B V Prakash

Prakash is an avid mountaineer, photographer and travel writer. He is a life member of YPS and member of Drṣṭi editorial team.

Diversity of Festivals Through My Lens

The 'Online Saturday Google Meet' hosted by YPS featured the incredible work of Happy Mukherjee, a versatile freelance photographer specialising in travel, people, and documentary photography. During the event, Mukherjee mesmerised the audience with her diverse and enthralling portfolio, showcasing the rich heritage and cultural traditions found in both urban and rural festivals across India.

Mukherjee's presentation delved into the intricate narratives behind her photos, capturing the complexity and deep-rooted faith embedded in the symbols and rituals that have evolved over generations. Her visual journey commenced with the vibrant festival of Kerala and then proceeded to showcase festivals from other states such as Bengal, Pushkar, Ladakh, and more. This highlighted the customs and rituals practised by various communities throughout India.



Aapal Gajan of Bengal © Happy Mukherjee,



Eid at Taj Mahal © Happy Mukherjee,



Kandamar Kelan Vellattam Theyyam © Happy Mukherjee,



Kathi Rajwadi Holi © Happy Mukherjee,



Kulasai Dussera © Happy Mukherjee,

Mukherjee's dedication to documenting diverse cultures, preserving heritage, and creating a visual archive, that underscores the significance of large and small festivals was evident throughout the presentation. The visual narrative conveys stories, of faith and divinity, leaving a profound impact on the viewers.

Notably, Mukherjee emphasised the challenges inherent in capturing the essence of any festival, particularly in unpredictable circumstances beyond one's control. However, she views these challenges as opportunities for personal growth and adaptation to varying cultural contexts and lighting conditions.

She emphasised a few key points to follow during festival photo shoots, such as conducting thorough research to understand the historical background and significance of key events, while respecting cultural sensitivities and acknowledging crowd dynamics. At the end of her presentation, she shared the advice given by the renowned photographer Raghu Rai: "Don't look at the images before going to an event, just read the history."

Mukherjee's vibrant celebration images and personal insights served as a source of inspiration, encouraging the audience to explore diverse festivals, heard and unheard and contribute to the preservation of India's rich traditions and heritage through the lens of photography.



Dr Minnu Kejriwal PhD

Dr Kejriwal, an art historian and a visual artist from Bangalore. She is a member of YPS and has a great passion for architectural, landscape and Macro photography.

New Member Corner

Mem No	Full Name
IM-1022	Mr Krishanku Bose
IM-1023	Ms Pooja Pradeep Karaniya
IM-1024	Mr Preetham Puttaswamy
IM-1025	Ms Sirigauri Narendra
IM-1026	Mr Karthik Dalavai
IM-1027	Dr Sachin Mallandur
IM-1028	Mr Ramabhadran Thirupattur Venkatakrishna
IM-1029	Mr Shashidhar Pc
IM-1030	Mr V Harisha
IM-1031	Ms Mayuri Wali
IM-1032	Mr Shreyas Simha
IM-1033	Ms Raima Gupta
IM-1034	Mr Sheshadri V



IM-1022



IM-1023



IM-1024



IM-1025



IM-1026



IM-1027



IM-1028



IM-1029



IM-1030



IM-1031



IM-1032



IM-1033



IM-1034

Member Achievement



YPS Life Member and Salon Group lead, Mr Venkatesh B S (LM-312) has been appointed as 2nd Vice Chair, Photo Travel

Division of Photographic Society of America (PSA). This honorary position is for 2 years. This is in addition to his roles as Director for Interclub competitions worldwide of Photo Travel Division, PSA and Exhibition Recognition Director (ERD) of PSA.

The Executive Committee and Members congratulate and wish him success in his new role.



Gentle Giant © Adwait Aphale IM-1021



Tender Moments © Adwait Aphale IM-1021



Busy landing Zone © Ramabhadran Thirupattur IM-1028



A Jesus Christ Lizard on Log © Ramabhadran Thirupattur IM-1028



The Grand Aura of King Vulture © Ramabhadran Thirupattur IM-1028



HorseRider of Mahabalipuram © Krishanku Bose IM-1022



Fishing Boat © Krishanku Bose IM-1022

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YPS Programme Calendar

September 2024

Date	Venue	Topic	Title	Presenter
Saturday, 14	Google Meet	Bird Photography	Birds of China	Jainy Kuriakose
Sunday, 15	Vagale Studio	Fashion Photography Workshop	Fashion Photography	Sathya Vagale
Saturday, 28	YPS Hall	Travel Photography	Vivid Vietnam	Satish H

October 2024

Date	Venue	Topic	Title	Presenter
Saturday, 05		Wildlife Week Photowalk		
Sunday, 06		Wildlife Week Photowalk		
Saturday, 19	Karnataka Chitrakala Parishath	Print Exhibition	YPS International Salon Print Exhibition	Salon Chairperson: Manju Vikas Sastry Salon Secretary: Anitha Mysore
Sunday, 20	Karnataka Chitrakala Parishath	Print Exhibition and Award Ceremony	YPS International Salon Print Exhibition	Salon Chairperson: Manju Vikas Sastry Salon Secretary: Anitha Mysore

Note: The above programmes are provisional. Confirmation for each of the programmes will be announced on the website, by email and WhatsApp broadcast.



Youth Photographic Society is proud to be associated with Federation of Indian Photography as a Corporate Club Member (CM-203) and indirect member of the Fédération Internationale de l'Art Photographique. Benefits of FIP Individual Membership include:

- Access to a range of photography contests at discounted fee.
- Viewfinder - a monthly FIP Journal Publication.
- Members only National and International Photo Tours.
- A national community for like-minded individuals.



Log in to <https://www.fip.org.in/fipweb/public/cm-member-select> to learn more or to become a member



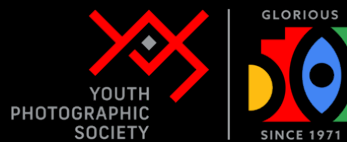
Youth Photographic Society is proud to be associated with Photographic Society of America as its member. We encourage you to consider becoming an individual member of PSA

Benefits of PSA Individual Membership include:

- Access to a full range of photography programs and services.
- A world-class, monthly PSA Journal publication.
- Members Only discounts on photography-related products, excursions and services.
- Customized photography education, mentoring and critiquing service.
- A worldwide community for like-minded individuals.

Log on to www.PSA-Photo.org to learn more or to become a member.

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